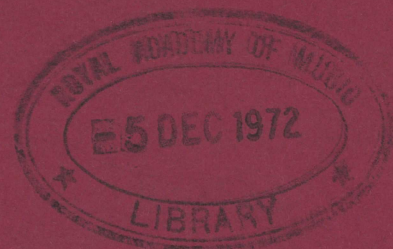




ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD · LONDON · NW1

BULLETIN



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REVIEW WEEK 4th - 8th December 1972

(DH = Duke's Hall; LH = Lecture Hall; T = Theatre)

MONDAY

11.30, LH

'Courtship and the consequences thereof' (Barry Wilsher)

Mr. Barry Wilsher is an experienced and popular poetry reader who has appeared before a wide variety of audiences. He writes of this programme: 'It begins with some speculations about Eve, looks at various courtship situations then passes to marriage where some marital problems are set alongside the Shakespearean ideal contained in one of the sonnets. Problems and pleasures of old age are also considered but the programme ends on a youthful and happy note'.

2.30, LH

'Lecture-Recital on the Music of Sterndale Bennett' (Geoffrey Bush)

Dr. Geoffrey Bush has long been an authority on the music of our fourth Principal, and during the 150th Anniversary Celebrations he gave this lecture-recital in the Waterloo Room of the Royal Festival Hall. This was highly successful, and many who were unable to be there asked for it to be repeated in Review Week. Dr. Bush has himself edited the music in the programme, which is contained in Volume XXXVII of 'Musica Britannica'. The music to be played will be:

Piano Sonata	(Richard Markham)
Movements from the Piano Trio)	(Kate Jacobs, Fiona Stewart,
Movements from the Cello Sonata)	Geoffrey Bush)

TUESDAY

11.15, DH

New Music Concert (Conductor: John Carewe)

The programme will include:

Schoenberg: First Chamber Symphony
John McCabe: Oboe Quartet (first performance in London)
Berio: 'O King'
Alan Owen (student): Septet (first performance)
Keith Clark (student): Brass Quartet (first performance)

TUESDAY (continued)

2.30, LH

'Busoni's Fantasia Contrappuntistica for two pianos' (Robert Stevenson and Edward Weiss)

A performance and discussion.

One of the great monuments of pianistic and contrapuntal art of this century and combines the virtuosity appropriate to a great master of the piano with an astonishing contrapuntal apparatus derived from Busoni's great admiration for Bach.

WEDNESDAY

2.30, T

'Alexander Nevsky'

This film is one of the classics of the Russian cinema and is of additional interest to musicians by being linked with an important score by Prokofiev.

THURSDAY

11.30, LH

'Running an Opera House' (John Tooley, General Administrator of the Royal Opera House, Covent Garden)

Mr. Tooley will talk about some of the problems of running an international opera house. These days direction of an opera house is a highly complex matter, involving a large staff in addition to those seen on the stage or in the pit. A knowledge of the background of operatic enterprise on a large scale should be of interest, particularly to those students who hope to embark on an operatic career.

1.10, St. Marylebone Parish Church

Concert

Programme will include Hindemith: Kleine Kammermusik, Op.24, No.2.
Reicha: Wind Quintet in E flat, Op.88, Nr.2.

2.30, LH

Films 'On playing the violin' (Jascha Heifetz)

Two films made by the distinguished Russian-American violinist about twenty years ago give a clear idea of his integrity and achievement and of the self-discipline which has made his career so long and so successful in every way. In the first film he is shown answering questions posed by music students in a University and he plays several small pieces to them. In the second film he is shown at home and preparing his repertoire for his tours. Some insight is given into the gifts which have caused him to be without question one of the greatest violinists in the history of music.

THURSDAY (continued)

5.00, T

Stravinsky's 'Soldier's Tale' (Opera Class)

The cast will include Mark Rowlinson as the Narrator; Michael Bulman as the Soldier; Timothy Colley as the Devil; and Vivienne Bellos as the Princess. The conductor will be Simon Rattle.

FRIDAY

2.30, DH

Second Orchestra Concert (Conductor Maurice Miles)

The programme will include Herbert Howells's 'Elegy' for viola and strings (as a tribute to him on his eightieth year), with James Walker as soloist, and Elgar's cello Concerto, with John Senter as soloist. Other works in the programme will be Beethoven's Overture 'Egmont', Sibelius's 'Tapiola', Brahms's fourth Symphony (first movement), and Malcolm Arnold's Four English Dances, Set No.1.

HELPFUL HINTS FOR HESITANT COOKS

Lady Lesley Lewis

As a student I was downright lazy when the task of cooking meals arose, as was another of our trio sharing a house. Fortunately the third member took it upon herself to provide all our meals all the time, and as she liked to 'eat properly', we unashamedly and unrepentantly thrived. Today, the quick and easy meal is much simplified by tinned, bottled, packaged, frozen, dehydrated, pre-cooked packs, some of which rely on quantity, others, quality, but not often both in the price-range to fit the student's purse. With only a minimum of extra time, effort and cost, such a number of these foods can be transformed from dull and artificially flavoured, to interesting, tasty and nourishing dishes.

Let us begin with soup. This can be a quick and satisfying meal in itself, and most comforting on a late wintry night after battling home through snow, rain, etc. Try mixing tins of vegetable and meat soups, adding about 1 teaspoon of curry powder, and if it is a concentrated soup, diluting it with water or stock, and heating it all together. Or mixing, say, cream of chicken soup with a creamed vegetable soup, diluting with milk, and adding a small tin of drained sweetcorn: blending a tin of green pea soup with a clam chowder and stir in a small can of salmon, and not the best salmon at that. Packet soups can be made appetising by using stock and adding herbs: parsley improves most things, chives, tarragon, oregano are useful and tasty, and of course grating cheese into most vegetable soups helps enormously. An easy (and solid!) minestrone can be made by cooking a chopped onion, about two chopped celery stalks, two or three sprigs of chopped parsley in a little oil, adding a tin of tomatoes, chopped potato and chopped carrot, crushed garlic clove and some chopped cabbage. Cook all this in about 1 1/2 pints of water for half an hour, then add a small tin of green peas. Cook at the same time about 4oz. of broken up vermicelli, and when soft, drain and add at the same time as the peas. Serve with grated cheese.

Vegetables keep well if wrapped in newspaper and stored in a cool place, and only salads need to be kept in a refrigerator. Onions and shallots are best hung up to let the air circulate around them. Rice is one of the most useful vegetables, and very easily cooked by boiling in salted water till just tender, then rinsed well in a sieve or colander under a hot tap and drained. Cooked diced bacon can be added to tinned vegetables to add substance and improve taste. Peas and beans in particular benefit, also cooked potatoes sliced and fried in bacon fat, and adding diced bacon. If however a creamed vegetable is desired, after cooking and draining the chosen vegetable, add a tin of creamed vegetable soup, usually a milder one like celery or mushroom, with a little milk if it is a concentrated soup. An easy cheese sauce for eggs, vegetables (particularly cauliflower) or fish, can be made by heating a tin of creamed vegetable soup, adding quite a lot of grated cheese, then thinning this down if necessary with a little milk. A little made mustard added to this makes a very excellent sauce, or mixed herbs, or fresh chopped parsley or chives.

If one is lucky enough to get fish straight from the sea, river or lake, then just grill or fry it: its flavour is fresh and delicate and any elaborations would spoil it. However this luxury is rare - and expensive, so tasty dishes are easily prepared by making fish pies. Simply poach fillets in a little water, add a creamed vegetable soup, grated cheese, tins of sweetcorn and/or tomatoes, one or two hard boiled eggs, and heat everything together. Or to bake fillets in the oven, cover fish with a creamed vegetable soup, grate cheese over the top and bake for about half an hour in a fairly hot oven.

Macaroni Cheese is another useful favourite. When boiling up the macaroni (cut) in the salted water, I usually add a large onion roughly cut. Make a white sauce, either from a packet or roux, add grated cheese, a good teaspoon of made mustard and grilled bacon cut into quite big pieces. Then add drained macaroni plus cooked onion, put into an oven-proof dish, cover with thin slices of cheese and sliced tomato and put into the oven to heat through, or put under a hot grill to melt and brown the cheese. Salt and pepper added too, of course.

Meats, well that's a limitless subject. If roasting meat, do pour off the fat when it is cooked and make gravy with the residue: very easy, by adding a small amount of flour, cooking that and stirring it all the time into the juices in the pan, then adding either hot water or water the vegetables have been cooked in, salt and pepper. Cook and stir, and it really ISN'T lumpy. Boiling up chicken carcasses with water, an onion, fresh herbs like thyme, sage, bay leaves, parsley, makes excellent stock which will keep in a refrigerator for several days: just make sure it boils for about 5 minutes before using, to freshen it, then it is invaluable for soups, sauces, curries, meat pies, etc. Mincemeat is as reasonably cheap as most meats, and has untold uses: as the meat sauce for spaghetti dishes, curried, cooked with onions, crushed garlic and pimentoes, moistened with stock or a vegetable soup, covered with mashed potato (can be out of a packet) and turned into a shepherd's pie, or put between layers of shortcrust pastry and cooked, raw, mixed with egg, stock or water, chopped onion, crushed clove of garlic, fresh herbs, e.g. crumbled sage leaves and thyme, and fried in hot oil or dripping till brown, add a can of, say, tomato soup, and cover pan and cook meat balls for about half an hour.

Eggs in all forms are useful, easy and popular, but shouldn't really be eaten in large quantities daily. Omelets are particularly satisfying, as, with a substantial filling like diced chicken in a small amount of thick sauce (one can buy small tins of this sort of thing) mixed vegetables, cooked mushrooms, cheese, herbs (sprinkled in when cooking instead of placed in middle of omelet when almost done), they can make a good meal. If using a made-up filling, keep it warm before adding to the omelet, and don't have it too liquid.

Pudds are apt to be time consuming to make, when it is much less trouble to open a packet of sweet biscuits to have with a mug of coffee. Fruit is unbeatable: raw, as in fresh fruit salad, with lemon juice and sugar added, or covered with a syrup made by boiling 1 pint water and 3oz. sugar, till the quantity is about halved, allowing this to cool and pouring over the fresh fruit. (If you want to add liqueur or a little sweet white wine, add it just before serving.) However, on a cold wintry night, although healthy, this may not be appetising, and fresh fruit fritters are more popular, apples, bananas and pineapple being amongst the favourites. A good batter is - 1 cup self raising flour in a basin, make a well in the centre and into this add 1 teaspoon cooking oil and mix to a thick cream with water, then JUST before using add about 1/4 teaspoon of bicarbonate of soda.

There are better methods of cooking than using packet mixes and tins, but I rather feel that anything requiring time, expense and concentration will be considered as 'something to try in one's leisure', and out will come the tin of baked beans and slice of toast - excellent, tasty and nourishing, but not twice daily most days of the week!

PROGRESS OF THE APPEAL

Patrick Harrison

To the majority of us at or connected with the Academy 'the Appeal' was merely a meaningless O.K. phrase - to others, very much a dirty word, the less heard the better. And to practically everyone, an unreality.

There has never been any doubt that the facilities at the Academy have been disgracefully overstretched for years - there has been nowhere to practise, nowhere to put on a decent opera and, as for a students' hostel, we were far too used to accepting the music students' lot of grubbing around for musically-accommodating landladies to really believe that we should ever expect a hostel of our own. And as for £1m! This was beyond the ken of all but a few of us. No one has that kind of money: a mere academic exercise for those who have nothing better to do with their time. 'Surely we would be better to concentrate on music?'. One must admit that, even those who had thrown their courage and weight positively behind the Appeal, were somewhat surprised at their own temerity at daring to seek such a gigantic sum of money.

Nine months have passed since those first pie-in-the-sky-ideas were put forward; nine months of education, talk, persuasion, realisation, and a great deal of hard work; nine months in which money has actually been raised - all of £692,000! The development plans are no longer in cloud-cuckoo land; the plans can be seen in the Main Hall; some of us actually live in the Hostel (the fact that it didn't have any cooking equipment is incidental). We hear stories of so-and-so giving £4,000, or was it £40,000? Of what's-his-name offering a Recital Hall as long as his name was put up on a brass plate; of someone giving £200,000 after the dinner party at which a student played the piano; of a student who spoke about the Appeal at a recital he gave and of the collection he took afterwards.

Suddenly we find ourselves involved. We agree to think up ideas to raise money to persuade our relations to contribute; we are invited to sell cookery books, cajoled into playing at recitals, bullied into talking to rich unmusical friends, to join Working Parties and, horror of horrors, actually asked to contribute ourselves! One never knows nowadays, at the start of a conversation, just what it is going to lead to. Not the Appeal again? Such devious ploys are surely unethical in the simple world of music? Oh well, alright, yes I'll help. Despite an initial reluctance we find that we are in the thick of it.

So, the Appeal has become a reality and is clearly showing some success - this is due entirely to the leadership of our very eminent Appeal Committee, to the financial generosity of our many contributors who include Professors, Staff, Parents, Former Students, Wealthy Patrons of Music, the City, Industry, Trusts and many Well-Wishers, and to the many offers of help we have received from eminent musicians and others to give their services to the Academy. To all these generous people the Academy is most sincerely grateful.

But there is a long way still to go and many more efforts must be made before the remaining £300,000 is realised. Many hundreds (thousands?) of former students must be approached through meetings around the country; the majority of parents are still to be approached persuasively; more contacts must be made with the City and industry, and finally but by no means least, a series of concerts and recitals are to be arranged.

These last are, of course, the shop windows of the Academy; this is what the Academy is all about and is certainly the most enjoyable part of all the fund-raising activities. Among the recitals which have been held in aid of the Appeal was a recital by Ronald Smith last June, an illustrated biography of Beethoven by Joseph Cooper at the Purcell Room in October, and a piano recital by Peter Katin in November. A number of concerts and recitals have been planned for 1973, including a recital by Peter Pears and Benjamin Britten at St. James's Palace on 1st February in the presence of H.R.H. The Queen Mother, a concert by the massed bands of the Royal Marines at the Royal Albert Hall on 6th February and a concert by Antony Hopkins and others at the Royal Albert Hall on 6th March. Others being considered include a concert by the Junior Exhibitioners at All Souls' Church, Langham Place on 24th February, a concert at Haddo House in Aberdeenshire and concerts at Salisbury and Winchester Cathedrals, and Lincoln's Inn Hall. It is also rumoured that the students have their own plans for making music and money - we have every confidence in the success of their ventures knowing that even if they can't give one they can give the other.

I hope I have shown that this frightening 'thing' has now come to pass, that it is being successful, that detailed planning for the development of the site is under way and that with luck and money, work will start next year.

As the perpetrator of these few words I would not be doing my duty were I not to ask of our readers to ask themselves whether or not they wish to help with the Appeal; if they answer yes then may I urge them to follow their wish through so that the Academy will benefit from their support without delay and set the seal on the ultimate success of this great venture.

THE GENEVA INTERNATIONAL COMPETITION, 1972

Richard Markham

In September of this year I felt patriotic for the first time - I went to Geneva to participate in the 28th 'Concours International d'Exécution Musicale'. Competitions for piano and singing are held there every year, the other instruments alternating; this year it was the turn of viola and clarinet, and also the first international competition in the world for percussion!

The whole of the piano competition took place in the Victoria Hall, Geneva's equivalent to the Albert Hall. The seven members of the jury were: Henri Gautier (Geneva), Chairman, Vlado Perlemuter (Paris), Guido Agosti (Rome), Heinz Schröter (Cologne), Hedy Salquin (Lucerne), Frieda Valenzi (Vienna), and René Sachs (representing Swiss Radio). Candidates had to prepare a programme of seven works and a concerto chosen from a carefully-planned list. At the preliminary round we had to be ready to perform any of the seven works at the request of the jury. This round was held 'in camera'; we were known only by numbers (mine was 111!) and the jury sat behind a curtain.

Of the forty-two candidates present at the preliminary round, twelve of us were selected to give a semi-final recital of fifty minutes. The programme had to be taken from four sections of the repertoire list, so that mine consisted of the Prelude and Fugue in C sharp minor (Book 1 of the 'Forty-eight') by Bach, the Sonata in E flat Op.81a ('Les Adieux') by Beethoven, three of the Eight Preludes by Frank Martin, and the Sonata No.7 by Prokofiev. The public was admitted to these recitals and at last our names and nationalities were revealed! (It was interesting to note that, although only two of the twelve semi-finalists were British, there were five who had been studying in London.)

It was a producer of Television Suisse Romande who shocked me with the news that I had reached the final round. He telephoned me to ask me if I would perform in a television Programme with the other two finalists, Martino Tirimo from London and Guadalupe Parrondo from Peru. We all enjoyed this programme in spite of having to answer such questions as 'Who is your favourite composer?' and having to play with cameras almost knocking our elbows!

In the final I played the first movement of Rachmaninov's Concerto No.2 (as did Miss Parrondo) and Martino played Liszt's Concerto No.2, the Orchestre de la Suisse Romande being conducted by Samuel Baud-Bovy. We all had two good rehearsals, but we realised that the orchestra obviously did not regard the competition as the highlight of its season. The audience was enthusiastic about every performance, as it had been about each of the five performances of the Mozart clarinet Concerto before the interval! However the jury had to decide on the award of the prizes and, after about one-and-a-half hours, the result was announced: no first prize, second prize equally to Martino and Guadalupe, silver medal for myself.

Just as I was looking forward to a free day before the prize-winners concert and prize-giving, I was invited to perform Prokofiev's Sonata No.7 on Radio Suisse Romande. I arrive at the 'Studio Ernest Ansermet' in the most casual attire, only to discover that the broadcast was to be a public concert. However, I was told that it did not matter at all as it was rather an 'improvised' programme. It also turned out to be rather disorganised, as, after my performance of the Prokofiev, there was still no accompanist for the American viola player, so I sight-read the piano part of Britten's 'Lacrymae' - rather an unexpected ending to a marvellous experience!

